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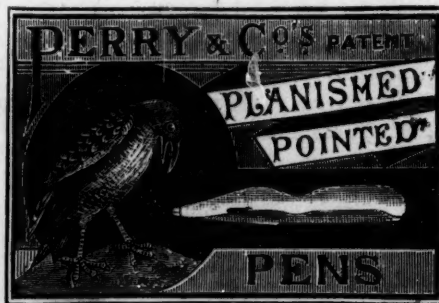
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The Musical World.

LONDON, SATURDAY, JULY 16, 1887.

Our Portrait.

MDLLE. MARIE ENGLE.

IF Mdle. Marie Engle were not in any way connected with the musical world, the readers of *The Musical World* would no doubt be glad to look upon a counterfeit presentment of so charming an original. We have, indeed, sufficient confidence in their taste to feel sure that the *succès de beauté* which the young artist has met with in many cities of England and of her native America will follow her to the pages of this journal. We lay stress upon the point, because beauty, apart from being, according to Keats, "a joy for ever," plays a much more important part in the stage fitness of an operatic singer than is generally supposed. The opera, even more than the drama, is a thing of rapid progress. It has no time to account elaborately and in a psychological manner for the motives of the *dramatis personæ*: hence, love at first sight is an essential and almost inevitable ingredient of every operatic libretto, with a very few exceptions. And how can love at first sight be explained, if the thing to be seen is the reverse of lovely? No such difficulty, we feel sure, will arise in Mdle. Engle's operatic entanglements for many years to come. Let it not, however, be supposed for a moment that this gifted young lady is merely a pretty girl, *forma et præterea nihil*. Mdle. Engle, on the contrary, is a conscientious and a rising artist, and her progress has been marked even during her brief London career. The steps which have led her to this great musical centre from her native Chicago may be traced in a few words. The merit of having discovered her belongs to Mr. Mapleson, whose company she joined two years ago, singing with great success at New York, Cincinnati, Chicago, and other American cities. She next joined the same manager's provincial English tour; and if our readers will refer to the back numbers of *The Musical World*, they will find many flattering remarks with regard to her performances from our various correspondents. The London press and public fully endorsed the verdict of the provinces, when

Mdle. Engle, not long ago, appeared at Covent Garden; and so hopeful an aspirant could not escape the keen glance of Mr. Augustus Harris, who offered her an advantageous engagement for his current season at Drury Lane. Here Mdle. Engle has appeared in several important parts, and in none with more success than that of the sympathetic though ill-used Michaela, which she embodies with singular charm. One critic, not generally given to enthusiasm, remarked that "Mdle. Engle looked so pretty and sang so well as Michaela as to deprive Don José's preference for her gipsy rival of all excuse"—an observation which Madame Minnie Hauk will no doubt duly appreciate. Almost equally successful she was in the more ambitious, and in a vocal sense extremely difficult, part of Queen Marguerite in *Les Huguenots*. The florid music, which Meyerbeer assigns to that graceful though not very straight-laced historic character, has frequently been given in a more brilliant and dashing style than Mdle. Engle could command. At the same time her high soprano, the birthright, it appears, of the American prima donna, stood her in excellent stead, and what is more, she was free from the objectionable vibrato and sang in perfect tune. As an actress she has still much to learn; but here also natural grace, intelligence, and aptitude for the stage are in her favour. The further career of this promising artist will be watched with interest.

THE PEOPLE'S CONCERT SOCIETY.

WE have already commented upon the remarkable merits of the People's Concert Society, an institution now widely known, and held in high repute. Since the establishment of the society, nine years ago, its purpose of "increasing the popularity of good music by means of cheap concerts" has never been lost sight of by the committee of management. They have pressed into their service professional and amateur musicians, and have overlooked the arrangement of the programmes with a jealous care for budding tastes and shooting musical ideas. The audiences which the People's Concert Society has known how to attract have heard nothing mean or ignoble in these selections of music brought to their very doors, for the society works successfully in Poplar, Whitechapel, and elsewhere in the East End. In the ninth annual report lying before us, the last concert at Whitechapel is reckoned the 362nd given by the society since its foundation, and the 59th of the present season. Artistically, this progress is unmistakable and encouraging; but although the balance-sheet shows that a good sum is in hand with which the next campaign may be begun, the society suffers from the depression of trade:—"The attractiveness of good music is not shown to be growing weaker, but the number of those who can afford sixpence for the better seats is steadily diminishing. At Poplar, for example, it has been found that over four hundred persons who paid sixpence for their places last year have this season transferred themselves to the penny seats. This condition of things must, we fear, be assumed to be likely to continue until the coming of the long-expected revival of trade and general prosperity. It involves, and must involve, the necessity of our seeking to enlarge the list of our subscribers, as well as of the amateurs who may be willing to take part, as executants, in the concerts. In the meantime, in this very centre, Poplar, much has happened to encourage your committee. Eighteen weekly concerts have been given on Saturday evenings at the Town Hall, at a cost of £162 os. 3d., of which £85 10s. 5d. was provided by payment for admission. Recently, a local committee has been voluntarily formed at Poplar for the purpose of promoting the success of the concerts and extending their influence."

The following incident speaks well for the genuine popularity of good music spread by the efforts of the People's Concert Society:—

"Eighteen concerts were given by the society at Finsbury, at a cost of £159 13s. 8d., of which £113 16s. 3d. was covered by voluntary collections at the doors. At the conclusion of the series a strong desire was expressed by the chief local supporters of the concerts in Finsbury that some additional concerts should be given by the society. The state of our funds not allowing us to comply with their request, a local committee was formed and additional concerts were arranged by them, independently of us, but following closely the general precedents of our concerts, both as to the music performed and in the pains taken to obtain the best available talent."

It is also stated:—"Among other gratifying proofs of the growing taste for the best music, and the capacity for appreciating it, among those to whom the concerts appeal, we may again refer to the favourable reception accorded to entire works, played consecutively as written, instead of one or two movements only, at a time. Three string quartets are organised for the purposes of the society, under the leadership of Herr Kummer, Herr Mahr, and Herr Henkel. The frequent performance by the same quartet of players is found, of course, to promote a more perfect *ensemble*, and the audiences in the established centres of the society's work are now becoming quite sufficiently educated in music to perceive and appreciate the value of this result."

The list of concerted pieces played during the six months' season is made up of fifty-seven important works, many of them well-known masterpieces, and including, among the more modern compositions, quartets and quintets by Brahms, Rheinberger, and C. V. Stanford. The list of instrumental soli and songs is not supplied, but it is a matter of fact that they were very numerous, and quite up to the high standard aimed at by the society. Of this the specimen programmes afford a good evidence, and one of them we venture to quote. The ten numbers are—(1) Brahms's Quartet in G minor, Op. 25; (2) Handel's aria "Angels ever bright and fair"; (3) Alan Gray's song "Where lies the land"; (4) Hauser's violin solo "Rhapsodie Hongroise"; (5) Brahms's vocal duet "Thus will we wander"; (6) Chopin's Preludes and Etudes; (7) M. V. White's "The sea hath its pearls"; (8) Dunkler's Fantaisie for violoncello; (9) Old Irish ballad "The snowy-breasted pearl"; (10) Mozart's Quartet in B flat. No better collection could be wished by any lovers of chamber music.

By such means the beauty of music has been presented to the hearts and minds of numbers of persons gifted with as exalted and keen a sense of artistic enjoyment as that possessed by individuals who draw in with every breath the essence of their artistic surroundings. Moreover, the musical organisation of a well-disposed and intelligent member of the poorer classes has never been warped by the prescribed calm contemplation of certain false and artificial musical products of civilisation. In another sphere of life his musical tendencies would early have been placed on the rack of practical apprenticeship, and during the course of exercises forced upon himself or upon some contemporaries of the school-room, and of which the significance and usefulness can never be grasped by children, his innate love of art would have "oozed out of his fingers' ends." His entrance into the grown-up world would introduce to him the amateur and incompetent singers of amateurish and meaningless drawing-room songs, varied by comic songs; with happy-go-lucky tolerance he would learn to admire these performances as a consequence of admiring the performers. Soon the amateur's progress advances him to a stall at the opera, where, after the first brief shock of astonishment, he accepts, unquestioningly, some curious violations of dramatic laws, together with infringements of the first principles of musical art. He arrives at being too often pleased with the spasmodic efforts of an ill-trained singer who is unable to phrase intelligibly a recitative or long-drawn melody, but conceals his or her defect by yet another defect, the demon *vibrato*. The barrel-organ of our quiet streets may convey to the ear a more correct impression of the cantilena of Italian opera, but expression is still absent, and the *vibrato*-wobble ever present. With his mind defiled by such things musical our youth can scarcely be expected to appreciate a good singer when he hears one.

If his inclinations have led him to study music seriously, he will come to listen to the best works of modern genius with an inconvenient store of knowledge in his head or created instantaneously by the hideous analysis thrust upon him in the programme-book. He recognises that the first and second subjects are not sufficiently well

related to each other, or that they admitted of more extended development: he distinguishes this passage as being a "canon in tenths" and the next by being an "inversion by contrary motion." Apart from these scientific considerations, which are of the nature if not in their terms more suitable to the study of a steam engine, he is apt to worry because a man named Haydn or Beethoven once wrote a group of notes like one that occurs in the new and original work presented, or if the band is not up to their best form, he reflects indignantly that he has heard better playing in Paris, Vienna, or even Timbuctoo. Again, there, he wonders why a wretched analyst suggests that all this elaborate music had been inspired by the alternate wielding of umbrellas and wearing pugaris, or by a game at lawn-tennis, or a "wine" in college-rooms, or by the attitude of Turkey, or a visit to the bootmaker's, or any other stupid and uninviting subject.

How far otherwise is it with the youth of the East End! To be sure, if he be in the habit of attending music-halls, his artistic notions are likely to be on a level with that of the *jeunesse dorée*. But let us confine ourselves to the case of those hardworking men whose idea of music is drawn in the first instance from the barrel-organ—not in itself misleading in the broad effects of melody—and afterwards from attendance at the People's Concerts. Here the said youth plunges at once into a very sea of pure music, and there being no pitch to remove, he can disport himself in the waves for the purpose of enjoyment. Truly, for such a listener, the muse stands on a lofty pedestal, glorified by his fortunate ignorance of technical details with a halo of mystery, and not mutilated by the hard knocks her votaries have dealt her until she has become a shapeless mass of stone.

Alas for the dreams of Socialists! In the sphere of art, again the vision of equality melts before our eyes. The inhabitant of the ugly thoroughfares and squalid courts of Whitechapel and Poplar has within his reach a larger measure of healthy, artistic pleasure, and a greater refinement of spiritual delight than those granted to the slaves of conventional routine.

THE HEAD OF JOSEPH HAYDN.

ACCORDING to a Viennese paper recently published it has been known since the year 1820, that on the exhumation of Haydn's remains, for their transfer to Prince Esterhazy's crypt at Eisenstadt, the coffin was found to contain the skeleton without a skull. No one knew how the "creator of the *Creation*" could have been minus his head, until this necessary portion of his physical anatomy was shown by Dr. Rokitsky to Ludwig August Frankl (the author of the report above referred to), encased in a black polished little box shaped like a Roman sarcophagus, along with documentary evidence of the whole matter. A certain Johann Peter, administrator of the Lower-Austrian Penitentiaries, the signatory of this document dated Vienna, June 21, 1832, therein declares that, prompted by the teachings of Dr. Gall's celebrated craniology, he made a collection of skulls of persons whom he had known "in the flesh," with a view to testing Gall's theory, which he found generally correct. His intimate personal knowledge of, and admiration for, the great tone-poet excited the enthusiastic phrenologist's earnest desire to possess himself of his skull, and Haydn having been buried outside the city gate, called "Hundsturm," his remains became, in Peter's opinion, public property. At all events nobody cared, since, but for a tablet placed by a poor and grateful pupil on the hallowed spot, even the identification of the composer's grave would have been impossible. The gravedigger's conscience having been duly softened with a small donation, Peter, jointly with two equally minded friends, Joseph Carl Rosenbaum and Michael Jungermann, proceeded eight days after the burial to Haydn's grave, and after separating the head from the trunk, took the former to Peter's house, where, being duly prepared and bleached, it was enshrined in the little box already mentioned. Peter adds that the organ "love of music" was found strongly developed, and that traces of the polypus, from which Haydn had suffered considerably in the nose through life, were

distinctly visible. Driven through pecuniary straits to a disposal of his collection, Peter gave Haydn's head to his aforesaid friend, Rosenbaum, who was about erecting a monument in honour of the precious relic, in his own garden, when the Duke of Cambridge during his stay at Eisenstadt, with Haydn's patron and employer, Prince Esterhazy, and after a fine performance of the *Creation*, ecstatically exclaimed: "Happy the man who owned Joseph Haydn during his lifetime, and who now owns his earthly remains." Stimulated by such manifestations of homage from a foreign admirer, the prince thereupon took the necessary steps for the transfer of his musik-director's relics to his own vault at Eisenstadt, when the absence of the skull was discovered, although the bones, clothes, and even Haydn's wig, were found in a state of perfect preservation.

The active researches of the police-authorities being chiefly directed to the track of well-known craniologists, both Peter and Rosenbaum were closely examined for the desired information; but the former had only two skulls left, which were taken from him, although neither was Haydn's, whilst Rosenbaum concealed the actual ownership of the *corpus delicti* (if this expression may apply to a head only) by alleging the interment of his interesting collection in various churchyards, "because his wife was afraid of the skulls." Peter, however, being again pressed by the suspecting Austrian police, obtained a skull from Rosenbaum, guaranteed to be the genuine article, for surrender to the authorities, who, more guileless this time and complacently satisfied with their own sagacity, added it to the other remains inside the new iron-coffin as a final settlement, as they thought, of this attractive business. But many years afterwards Rosenbaum, on his deathbed, confided to his friend Peter the deception he had practised on the acute *polizei*, handing to him at the same time Haydn's real skull, which Peter also identified, for its delivery to the Vienna Conservatoire. In order to avoid the exposure of his own somewhat compromising share in the transaction, Peter in his turn, however, postponed his confession to his last illness, when the irrepressible "bone of contention" was placed in the hands of his medical adviser, Dr. Karl Haller, for the above-named purpose. That gentleman, using his own discretion, thought its assignment to the possession of Baron Karl Rokitsky, as the president of the anatomical museum, more to the purpose. Here accordingly it has been placed by Professor Dr. Heschel, who received it from the Rokitsky family, it is to be hoped for its lasting rest inside the black little sarcophagus, and along with Johann Peter's above-named original deposition, as public property.

Reviews.

MUSICAL ART AND STUDY.*

The three papers here collected were originally addressed by Mr. Banister to various local musical societies. They will not fail to be read with sympathetic attention, as the utterances of an earnest musician who has rendered good service to his art, and whose name will be held in grateful remembrance by many teachers and students, if only on account of his well-known "text-book," and other educational works. Music in certain general aspects forms the subject of the present little book, which may be regarded as a sort of pendant to the "Lectures on Musical Analysis," by the same author, recently noticed in these columns. The essays here given, entitled respectively "Our Art and our Profession," "Some Methods of Musical Study," and "Some Musical Ethics and Analogies," give evidence of a happy union of general culture with musical knowledge—a union made especially apparent, and with happy effect, in the last of the

three, dealing with certain peculiarities possessed in common by music with other arts, and even with certain moral qualities. Controversy is for the most part avoided, though not so some controversial subjects with regard to which the bent of the author's own mind is pretty clearly discernible. One is struck by the evident struggle with himself when dealing with some of the later developments of his art, of a musician liberal-minded by nature, but with sympathies to a certain extent restricted by long years of discipline in the strictly orthodox school. On the one hand, nothing could be more admirable than the following: "I would say, in the most frank and unreserved manner, open your minds to all new impressions, receive with welcome and avidity all that bears evidence of enthusiasm, inspiration, earnestness, romanticism, if you will. Never ally yourselves with any narrow discipleship which would say to any artistic producer, or school of producers: 'We forbid him because he followeth us not.'" But when, on the same page, the author's advice to learners takes the form of an injunction to study, not merely first or even chiefly, but exclusively the classical (in the present acceptance of that word), he certainly detracts materially from the value and significance of the *dictum*. And the reason adduced for this injunction will be not a little startling, we fancy, to many modern musicians. The "romantic," as distinguished from the "classical," school is pronounced altogether incapable of being studied structurally, on the ground that no structural principles are followed or exemplified in it. There is neither space nor necessity for attempting here a definition of the two words, the present meaning of which is sufficiently understood. But it is worth remembering that their significance has undergone many a change in past generations, and that the "romanticism" of one age has often come to be regarded as time goes on as the "classicism" of another. Students may well be recommended to confine their attention in the first instance, and for a considerable time, to the simpler and clearer examples of form; and, as a matter of course, it would be absurd to seek information as to the structure, say, of the sonata, in a piece avowedly not a sonata. What will probably perplex, however, many a modern reader, is the assumption that works of another kind, the imaginative power of which is admitted by the writer himself, and the influence of which upon the rising generation of musicians is a fact not to be disputed, should be, to use his own words, altogether "removed from the domain of studiable music." It will be reasonably urged that wherever there is life there must be form of some sort, and that, to the habitual musical analyst above all, the search for the secret of those hidden principles by which power has been attained, in some cases perhaps unconsciously, should offer a pursuit of special interest and fascination. For the rest, acknowledgment should not be omitted of the useful hints and suggestive remarks to be found in these lectures, and of the high views advanced by their author regarding the mission and possibilities of music. Every musician of culture, whatever his special predilections, will be in sympathy with him when he says: "I find myself looking at very much through a musical medium or atmosphere which is out of the immediate domain of my art. Congruity, compliance with much that I know and feel about the principles of musical propriety, beauty, structure, is with me a canon of criticism, a touchstone whereby I test the excellence of other kinds."

"Common Praise; a practical Handbook of Nonconformist Church Music," by F. G. Edwards (J. Curwen & Sons), will be chiefly interesting to general readers as an indication of the increased attention now bestowed upon musical matters by a body who, not many years ago, were inclined to look rather askance upon questions bearing reference to art in connection with public worship. To others, however, who by their vocation are specially and practically concerned with the progress of church-music, and the various methods of ordering it, the minute details enlarged upon by Mr. Edwards—sometimes, it must be confessed, rather lengthily—will not fail to give satisfaction. The author is evidently devoted heart and soul to the subject, and an enthusiastic admirer of completeness of detail. In conjunction with others he has formulated nearly forty questions addressed to organists and choir-masters of various places of worship, with a view to elicit some statistics as to the various modes in which their musical services are conducted, the strength, attainments, and preferences of different choirs, and so on. Some of the points thus raised may not strike outsiders as very im-

* "Musical Art and Study."—Papers for Musicians: By Henry C. Banister. Geo. Bell & Sons.

portant; and even by those holding a different opinion, a simple tabulation of the questions and answers, and a little less printed matter, would probably have been found more useful. This volume of 200 pages, however, may justly be recommended to the attention of organists, choir-masters, and others, as it contains some pertinent hints, besides an immense number of unexceptional if rather commonplace remarks.

"The Home Hymn-Book" (Novello, Ewer & Co.), an excellent collection of hymns, with their corresponding tunes, has lately reached a second edition. It contains additional numbers, specially composed for the work by Gounod, Sir George Macfarren, Dr. Stainer, Dr. Villiers Stanford, and others. As in the case of the first edition, the volume is well printed and admirably edited. It adequately supplies a distinct want; for there are many advantages in a selection thus specially arranged for home use, over the ordinary church hymn-book.

INSTRUMENTAL.

"Consolation," "Greeting," and "Cradle Song," three pleasing and melodious pieces, belong to a series of six romances for the pianoforte, by G. A. Macfarren (Edwin Ashdown). That they are skilfully written and clear in design need scarcely be said; and it will be an additional recommendation with average performers that they make no excessive demands upon executive skill. The same publisher sends a third "Suite de Pièces," by Walter Macfarren, comprising "Prelude," "Gavotte and Musette," "Minuet and Trio," "Air with Variations," and "Finale." The first of these will perhaps prove less immediately taking than some of the others; but pianoforte students will find in it some profitable practice, a recommendation to be extended to the whole series, which is throughout musicianly in treatment, though unequal in the matter of interest. The "Antique Dances" may, perhaps, prove the most popular; but the "Air with Variations," a short, graceful motive, cleverly treated, well deserves the attention of pianists. "Zariphah" and "Tosca," by Franz Leideritz, come more within the category of drawing-room pieces, but are pretty; as is also "Madame La Marquise," a not very archaic "Menuet," by Victor Delacour (all same publisher). Good use has been made of various dance forms in "Sketches in Dance Rhythms," by Erskine Allon (London Music Publishing Company). Like several other specimens of the same composer's work already noticed in these columns, they are admirably written, and marked throughout by an agreeable flow of inventiveness; and there is distinct character in each of the numbers, entitled severally, "Polonaise," "Valse lente," "Bourrée," and "Saltarello." Novello, Ewer & Co. send a "Valse Caprice," by Charlton D. Speer, which, in the hands of a sparkling player, will be sure to prove attractive. "Vivat Regina," by W. S. Hoyte (Weekes & Co.), is a lively Gavotte, probably inspired by this season of jubilation. "Eight Short Sketches for the Pianoforte," by T. A. Aldridge (same publisher), are headed with fancy titles, such as "Child's Lament," "Love Song," "A Ramble," "Going to Church;" but these, and some other distant reminders of Schumann, need scarcely suggest comparisons that would of course be to their disadvantage. As pieces, they are tuneful, and fairly characteristic.

Occasional Notes.

OVER the well-known signature "H. M." a very interesting article with regard to the immediate future of the Opéra Comique, has been published in *Le Ménestrel*. From this it appears that for the resuscitation of its favourite theatre Paris has the choice of four different schemes, and four different scales of expenditure. The first and most obvious proposal submitted by M. Kaempfen, Directeur des Beaux-Arts, to the minister, M. Spuller, is to rebuild the theatre on its former site, at an estimated cost of about four millions of francs. The second more ambitious and more expensive project includes the extension of the present premises by the purchase of adjacent property in the Boulevard des Italiens. This would involve a disbursement of something more than eight millions. Again, the purchase has been suggested of the

Salle Ventadour, although, unless the Société de Credit, which now occupy it, are willing to modify their demands, this third proposal seems hardly likely to be carried into effect. At present they will be satisfied with nothing less than eleven millions, or the equivalent of that sum in the cession of the old premises of the Opéra Comique, plus an annuity of 449,000 francs for fifty years.

From a financial point of view, a fourth project—the advocates of which have, perhaps, in their minds the familiar adage that "fools build houses, and wise men live in them"—will perhaps recommend itself to the sober-minded as being at once more practical and more expeditious. This has reference to the purchase of the spacious Eden Theatre, a house in many respects admirably adapted for the home of subventioned opera. It could be procured by the annual payment during seventy years of 185,000 francs, representing the interest on a loan by the Crédit Foncier of 3,600,000 francs. The preliminary cost on entering would not exceed, it is supposed, some 600,000 francs, and the work of refitting and decorating could be completed in a comparatively short time, thus preventing the necessity, in which the company would otherwise find itself, of obtaining temporary quarters.

The anxiety aroused in the public mind by the recent disaster at the Opéra Comique will naturally receive fresh impetus from further accounts of fires in theatres since then received from different parts of the world. Two similar events were reported in the last number of this paper, and yet another, outvying in some respects even the horrors of the Paris catastrophe, was reported in a telegram received from New York early in the present week. In the case of the Alcazar Variety Theatre, burnt down last Saturday in the mining town of Harley, Wisconsin, not only was the theatre itself demolished, but the whole of the business portion of the town with it; and seventeen lives were lost, together with property to the value of about £100,000.

Managers and *prime donne* are not the only sufferers by the depression now reigning in the operatic world. According to local journals, both the costumier and the wig-maker of the La Scala Opera-house in Milan are in financial difficulties; and there are doubtless many others occupying less exalted positions in this world-renowned establishment, and thus not deemed worthy of special paragraphs, who have been unable to bear up against the tide of misfortune.

While amateurs in London are so completely swamped by the professional element that it has even been found impossible to keep open the one theatre originally built for their encouragement, in the historic town of Worms, according to German papers, they seem to have succeeded in completely turning the tables upon their rivals. That the conditions of theatrical art obtaining in that place are of a somewhat peculiar character can scarcely be denied, and the dramatic troupes which used to favour it with visits during the winter season would seem to have been of exceptional badness, even in the eyes of an audience not likely to be the most critical in the world. On the other hand, in certain dramatic performances given in commemoration of the Diet of Worms, and illustrating some leading incidents in the life of Luther with a simplicity of stage accessories suggestive of the ancient "mystery plays," the achievements of local amateurs appear to have been so successful that not only have they been repeated in other towns, but a spacious theatre about to be erected will be devoted exclusively to these and similar representations. Amateurs, therefore, at the Worms Theatre seem likely to have it all their own way.

The Organ World.

THE ORGAN IN THE THEATRE.

THE dramatic contrast secured on the stage by the juxtaposition of the higher and more solemn attitudes of life with its more human aspects, has led in modern times to the actual introduction of the organ into opera scores, and to its occasional use even in ordinary drama. The germ of this position of sharply-contrasted scenes and emotions is as old as the drama itself; for it is to be noted in some of the old Greek tragedies in an undeveloped form, it is to be found in the dramatic works of the great Elizabethan school, and it has reappeared in recent poetry, novels, and dramatic literature; partly through the subtle influence of the great ritualistic wave of modern times, seen in the Ultramontane tendencies of one section of the Roman church, evident in the tractarian movement of the Anglican church, and even usurping power and influence in the Presbyterian and other branches of the church more or less under Puritan methods of theological thought. The real source of this form of art doubtless lies deep down in the human mind in the strange power of contrasted emotions, which intensify without absorbing each other. It is from this point of sight that an unexpected solemnity often lends power to even feeble religious aspirations; and it is in dealing with this faculty of the mind that the eloquence and sound judgment of the creative artist are often exercised with the greatest effect. The domestic attitude of the passion for this emotional contrast is seen in the modern rage for poems and songs dealing with pictures of religious, monastic, or convent life. The gifted author of "The lost chord," and the composers of other similar songs, who have so industriously tried to prove that "Imitation is the sincerest flattery," may congratulate themselves, however, that they work in the nineteenth and not during the eighteenth century, for now human and fashionable impulses agree in making contrasted emotions not only popular, but in some directions even profitable to the fortunate poets and composers who have successfully seized the public mind.

To get back to the subject in hand, it would not be difficult to trace the earliest organic impulses in some of the earlier operas. For the present purpose it will suffice to point out that the feeling for organ effects makes its appearance in the simple, solemn harmonies of certain choruses and marches in Gluck's operas, and in the organ-like harmonies assigned to the horns, trombones, &c., in Mozart's *Idomeneo*, the statue scenes of *Don Giovanni*, and in the more serious portions of *Die Zauberflöte*. In Spohr's *Faust* we find, perhaps, the earliest actual imitation of the organ in the annals of the lyric drama; an imitation which was duly followed, and ultimately led to the actual presence of the instrument itself in our larger opera houses and theatres. The organ is imitated in Spohr's *Faust* by the use of two basset-horns and two bassoons, and the charming little Adagio in F and the accompaniments to the fine choral of the cathedral scene have quite an organic sound. It was reserved, however, for Gounod, in his masterpiece of crystallised plain song, picturesque mediæval life, and graceful modern science, *Faust*, to establish the use of the organ as a means of local tone-colouring within the scope of the lyric drama. The appreciative but distinctly partisan critic, Henry Chorley, who worked so industriously in order to bring reputation to the feet of Gounod, Costa, and Sir A. S. Sullivan among others, observed that no one had succeeded so well as Gounod in imparting to his stage organ music the true ecclesiastical flavour of the old church idioms. It is needless here to refer to still more recent operas in order to

illustrate the complete success with which the organ has claimed a place in the modern lyric drama. It is likewise outside the scope of the present article to attempt either to condemn or justify such approaches to "things sacred" by play-wrights and composers, as have culminated in Wagner's truly great work, *Parsifal*. More to the present purpose is it to record one or two curious cases of theatrical organ employment. The Adelphi Theatre formerly had an old organ which, used in "Leah" and other sensational dramas, was quite an attraction. This instrument ultimately found its way back to what may be regarded as its more legitimate use in church-work and in public worship. At the Princess's Theatre, during the Shakespearean revivals of Chas. Kean, an organ, by Messrs. Bevington & Son, was employed among other duties to aid, it is said, by chromatic passages for the stop diapason and twelfth, or some such combination, in a storm scene of the "Tempest," in an imitation of the "whistling winds." One of the most curious adaptations of the organ to theatrical usages was the employment of quite a large organ by Messrs. Bryceson Brothers, at the Alhambra Theatre, combined with the large orchestra, in the performance of full, massive harmonies in spectacular and climax ballet scenes. The experiment, for it was little else, was only continued for a short time. The recognition of the organ in the scores of modern opera has made the presence of the instrument common enough in our great opera houses and leading theatres; and there are very few of the smaller theatres in which the harmonium is not employed to imitate the sustained sounds of the nobler instrument. It is said that Vincent Novello—the founder of the great house which, commencing in a small way in Soho about 1830, has recently celebrated the Jubilee of its present chief—did duty for a time as organist at the opera. The late Josiah Pittman, at one time organist of Lincoln's Inn Chapel, was for many years also organist at the Covent Garden Opera House, and indeed, by his judgment and experience he became quite a prominent figure in the operatic world.

In connection with the power of contrasted emotions over the human mind—a power which has played so marked a part in the history of the drama—there are stories worth telling and some lessons to be learnt. A clergyman who once heard the organ used during an operatic performance complained to a well-known composer that it was quite a scandal that church music written for the theatre was more solemn in tone than that dedicated to the services of the Church. The good clergyman was much astonished when reminded that this was not strictly true, and that by force of contrasted surroundings his own mind was made the recipient of more acute impressions. Again, another churchman requested that the organ might be played to sound more like the organ music in *Faust*. A request which might not be without a show of reason, for the *Faust* organ music is really impressive; but which was nevertheless based upon the law which enforces contrasted effects so strangely upon the imagination. One story has a sense of humour: it is of a parishioner who, when remonstrated with by his vicar—a preacher of unduly long sermons—for absence from church, pleaded that the music was more solemn when heard outside. In this, if sincere answer, there was an illustration of the power of contrasted feelings.

It may be left a moot question for sophists to settle, whether there is more impropriety in the employment of contrasted dramatic impulses which in opera turn the mind towards the contemplation of solemn things than there is in the introduction of such illustrations of pagan life as we find attempted in Handel's *Samson* or such a picture of heathen culture as we note in Mendelssohn's *St. Paul*, into professedly sacred oratorios. One may even venture to assert that the resultant gain is decidedly on the side of the more ostensibly dramatic work; and in this connection one

would willingly remember the poet's *dictum* that there are "sermons in stones, and good in everything," and above all bear in mind the apostolic words that "to the pure all things are pure," even though there is a time and place for everything. It is satisfactory to find the organ, even in the theatre, generally true to its mission as the exponent of devotional feeling. Musicians well understand the lessons to be gathered from this subject. For it is clear that there is a distinct power in what may be called the church style. Its simplicity, directness of purpose, its pure harmonies and elevating counterpoint, partly by force of natural eloquence and partly by the power of association, will inevitably find their way to the human heart. And composers and organists know full well the strength and dignity which accrue from the earnest cultivation and painstaking study of idioms and methods which are the legitimate growth of centuries of musical thought. So, whether the "organ in the theatre" is regarded as out of its place, or may be described as a legitimate addition to the opera orchestra, a consideration of its undoubted power in connection therewith may not be altogether without profit to the thoughtful musician.

E. H. TURPIN.

ENGLISH ORGANISTS.

By a FRENCH WRITER.

M. FELIX REMO, in his "Music in the Country of Fogs" (*La Musique du Pays des Brouillards*), has a chapter entitled, "Les Organistes," from which the following passages are extracted:—

"John Bull is so devoted to his Bible that he has turned each chapter—each line—to account in the shape of oratorios, cantatas, psalms, hymns, the whole to be sung accompanied by the organ. This instrument has thus become the most popular means of musical expression in England. This is also proved by the fact that Great Britain and her colonies possess the largest and the greatest number of organs. In no other country are so many organs to be found in private houses. Two classes of organists thus exist: those who depend upon it as a profession, and those who adopt it as a pastime, both women and men. Among the first are to be found distinguished musicians and profound theorists. They form among themselves a sort of caste, closely allied by their profession so as they are to that other caste, the clergy. Thus an organist in the street is always seen dressed in sombre costume, sometimes even entirely in black, like a parson; this is an interested concession to his clergyman, whom a worldly aspect might alarm.

"To enter among the distinguished body it is nearly indispensable to become a member of the College of Organists, which is situated near the British Museum. The name of the college is not correct, as no instruction is given there; it fulfils the purpose of an agency, giving its members notice of vacant appointments."

The ingenious author has evidently not taken sufficient time to fully study the more important functions of the college, such as its elaborate examination system, its lectures, and its other means of artistic and social intercourse. He, however, goes on as follows:—

"The college also confers the degree of Associateship and Fellowship on those who are willing to submit themselves to the formality of an examination. It closely resembles a masonic institution, receives foreigners, and reckons among its members Guilmant, Saint-Saëns, and other notabilities from the other side of the channel. Many of these foreign members are well known in London, where they nearly every year give recitals that have become very popular.

"The salaries of organists are not what they used to be. Amateur concurrency has diminished the price of their services. The latter offer their services at a nominal price for the pleasure of exercising their talents, of having an organ at their disposal, and of passing the time agreeably."

It is pleasant to observe here, that the author is on the whole mistaken, for notwithstanding the overcrowding of the organ-playing profession the salaries paid to competent and

responsible artists have of late years steadily increased in amount. To return to our author:—

"The pieces chosen by them (the amateurs) are often very far removed from the grave and severe style required by the character, the grandeur of the organ. What is due to the instrument in this way, it must be admitted, is often forgotten by even eminent players; it is almost an exception to hear the works of Sebastian Bach, and the other great contrapuntists who have written for the organ, in church. The 'voluntaries' are often improvisations of little merit; and at the end of the service, the faithful are played out of God's house to the gay rhythm of a lively march."

This, it must be confessed with shame, is a well-merited rebuke, for we have here only too faithfully imitated the author's own countrymen, the French organists.

"It is only at public concerts, in some town-halls, or, in London, at the Albert and St. James's Halls, that one can hear the works of Bach played in a satisfactory manner."

It must be pointed out in justice to the higher class of English organists that Bach is, notwithstanding this assertion for which there is only too much ground, often to be heard in our churches in the present day, and often admirably played. To proceed:—

"In this, as in other cases, may be noticed the care which the ever-practical Englishmen bestow on the improvement of the people. Thus, they have had the laudable idea of putting large organs in their public buildings, such as the town-halls, &c., where the working-people can, for a small sum, be present at concerts, which advance their education and cultivate their taste. At Birmingham, at Manchester, at Leeds, as in London, the lower classes can listen to good music in the evening, at prices ranging from a penny to sixpence."

The fine performances in St. George's Hall, Liverpool, the recitals to be heard in Glasgow, Bristol, and in many other provincial centres are here overlooked. Our author proceeds thus:—

"Mr. Best, at Birmingham, is considered the first of the English organists, and receives in virtue of his position a pension of £120 from the Government. (This passage refers to Mr. Best's civil service pension of £100 a year.) He has written many pieces, and amongst other things, a method for organ, which last, however, has nothing very striking. He is usually engaged for the Handel Festival at the Crystal Palace; yet, up to the present, he has not made me forget the other eminent London players.

"Two years ago the organ of the Crystal Palace was repaired and considerably augmented. Amongst other additions was a stop of bells, which is always productive of considerable amusement in the audience.

"In the same year, Mr. Best performed, at this festival, a concerto of Handel, a grave and austere work. Having arrived at the cadenza, he thought to produce an irresistible effect by introducing this bell stop, thus degrading the master's powerful writing to the level of a barrel-organ fantasia. Such is the good taste of the organist considered as the first in England."

This is a somewhat severe way of putting the carrillon-stop question forward, even granting the statement is correct. Certainly, modern cadenzas to concertos by the old masters are generally somewhat out of character, and often in doubtful taste.

"Nevertheless, there are many others who, although living in a land of universal advertisement, are not well known to the public, notwithstanding that they are inferior to none in Europe. The most remarkable are Doctors Arnold, Bridge, Frost, Hopkins, Longhurst, Ouseley, Stainer, Stark, and M.M. Turpin and E. Prout. The last-mentioned is also a composer of merit. Many are unknown outside a small circle, and remain in the obscurity to which they are condemned by the want of encouragement met with in their artistic career. They are often men of great merit, and it is certainly the public who lose by not encouraging them.

"Amongst those whose modesty has kept from attaining to celebrity, I would mention a *virtuoso* of the pianoforte, capable of playing by heart the works of most of the classical masters, the writer

of several symphonies, and, above all, a veritable prodigy when he is seated at the organ, having all the fugues of Bach at the ends of his fingers and feet. But, modest, like all truly great men, this accomplished artist, incapable of supporting his family in spite of his matchless talent, has had to descend to the management of a hotel (the Star and Garter, Richmond)."

The gentleman here referred to is the well-known and talented organist, Mr. Edward Evans, F.C.O.

"Some years ago, that excellent organist, Frederick Archer, at least as clever as his cousin the jockey (?), was ruined by the failure of the Alexandra Palace, of which he was the organist. While his cousin was winning hundreds of pounds by his riding, the unfortunate artist was obliged, like so many others, to emigrate, and now occupies a high position in New York. You will say there are many organs and very few good organists; but there is a demand for cheap services, and the really good organist cannot come down to the modest salaries accepted by amateurs. These last are very numerous, especially since the introduction of American pedal-organs into the drawing-room. In the large country houses very fine instruments are to be found; these are blown by electricity, or by gas, pneumatic and hydraulic engines.

"I have seen, at one of the chief paper manufacturers, an organ blown by a water-mill. The proprietor, seized with an unfortunate passion for the organ, pays out of his own pocket, for the privilege of playing at the church, the salaries of the choristers.

"The rich noblemen have sometimes private salaried organists to play on their instruments when they feel inclined to hear them. Some of these organists have made themselves so admired of their audience that elopements, &c., have been the result.

"The largest organ in the possession of an amateur is that of Mr. Holmes; it is known as the Primrose Hill organ. Its owner, being unable to play (?), finally sold it to the Albert Palace.

"To conclude this chapter, I may remark that the profession of organist is a resource for many blind men."

On the whole, M. Remo, considering the limited opportunities a foreigner has of penetrating English professional and social habits, has rendered fair justice to our organists. He has been far more considerate than the musician who describes "England as the country where property is more sacred than life, where rank is more esteemed than honour, and where organs are preferred to orchestras." It is indeed satisfactory to find English music and musicians claiming the evidently thoughtful attention this painstaking, if not altogether accurate, writer has bestowed upon his subject.

EXETER.

THE first of what are intended to be annual festivals in connection with the newly-formed Devon Diocesan Choral Association took place recently at Exeter Cathedral, and was a success. Every part of the building was occupied, either by singers or listeners, except the galleries and the Lady Chapel, and even at those remote points were to be found a few persons. Instrumentally and vocally the service went without a hitch, a fact eloquent indeed of the care bestowed in training the various choirs. How difficult was the work of preparation will be obvious. The choirs were scattered all over the county, and had practised separately. Until the last rehearsal, a few hours before the actual service, they had never gone over the music in combination. Yet when the 1,800 voices were called upon to render the music they did so from first to last in admirable time, and with well-balanced effect. This result is due in great measure to the pains taken by Mr. T. Roylands-Smith, S.C.L. Oxon., of Torquay, the conductor-in-chief yesterday, and who previously to the festival visited every choir in turn, and trained the members. There were seven assistant-conductors fixed at prominent places in the cathedral, and the excellent time kept by the vast body of singers was also to a considerable extent due to their beating and to the capital lead of the drums of the Royal Marine Band. The names of the assistant-conductors were Mr. Harding, Mus. Doc. (Sidmouth), Mr. H. J. Edwards, Mus. Doc. (Barnstaple), Rev. A. H. Sims (Kingsbridge), Rev. T. Wilson (Tavistock), Mr. Lucas (North Tawton), and Mr. Craddock, Mus. Bac. (Torquay.) Mr. D. J. Wood, Mus. Bac.,

F.C.O., was at the organ, and there were present in the nave twenty members of the Royal Marine Band, Plymouth, under the direction Sergeant A. T. Lidiard. Their instruments were cornets, trumpets, horns, trombones, and drums, and they accompanied throughout except in the *Glorias*, &c., of the Psalms. There were about seventy-five choirs present, and each had a banner. The surpliced choirs, exactly at four o'clock, entered by the west door and took their seats in the nave, which they filled. They had robed in a temporary building erected in the Close. As they entered the processional hymn, a German choral, was sung. The surpliced clergy followed, then the cathedral choir (numbering about seventy), and lastly the cathedral dignitaries and the bishop.

The music was well-chosen, and included part of Handel's *Dettingen* "Te Deum." The Bishop of Exeter preached, taking as his text Ephesians v., 18 and 19 v.:—"Be filled with the spirit, speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord."

In the course of his sermon the bishop observed, "The spiritual life must overflow in psalms, hymns, and spiritual songs. He did not think any broad distinction could be drawn between psalms, hymns, and songs. These distinctions which had been attempted seemed to him to be artificial. He believed the three phrases were intended to be exhaustive and included all rhythmical and metrical words of praise. Especially the last phrase, 'spiritual songs,' seemed to embrace those poems which might not contain a direct address to God, but which might be most helpful in raising their hearts to God. Such were some of the sweetest psalms of David; such was Addison's hymn on Creation—'The spacious firmament on high.' All were consecrated by the heart being filled with the spirit of God. The Greek of the text meant both instrumental and vocal music. Every power of the human voice, every delight of music, might be laid as a votive offering on the altar of God. Music from the earliest times had been set forth as a natural and almost necessary expression of joy and adoration. Let them thank God for this great gift of music and of song. Every person could sing if they only exercised their voices. This gift, like every other demanded patient cultivation. Sacred music was a wonderful power in our homes. In our schools a great impetus had been given to singing by the Government recognition of it. The singing boys, and, suffer him to say, singing girls also, ought to be a nursery-garden for their church choirs. Why should they exclude the young women's voices? They would add to the richness of the boys, and for their lack nothing could compensate. United song must be their aim; their ideal that of the angels' song described by Milton: 'No sooner had the Almighty ceased,' &c. There could be no doubt that all the music they had in their churches should be very choice. They ought to dedicate their best and noblest to God. Surely their festival that day was a pledge of honest and costly effort in the diocese to do that. How much patience and prayerful labour were represented there. How much time had been spent, month by month, in order that they who were present might lend their breath efficiently in the service? How many other choirs would gladly have been there had it been possible. Might they all swell the great hallelujah anthem, which should rise from the ransomed universe."

A collection in aid of festival expenses realised between £20 and £30.

After the service the choirs, with their banners, took up position outside the cathedral, and were briefly addressed by the dean. They stretched right round the close, and displayed their banners in the sunlight, they afforded a very pretty sight. The dean expressed the hope that in future years there might be many such impressive services.

At two o'clock, after the rehearsal, there was luncheon at the Victoria Hall, served by Mr. Norton. Grace was sung to the tune the "Old Hundredth," Mr. Wood accompanying on the organ. After the service tea was provided in the small hall. Prior to the meal the national anthem was sung in unison, the organ accompanying.

After tea the bishop said he would speak a few words on Archbishop Whately's observation: "Most men overrate their talents and underrate their influence." Coleridge used to call it "effluence—the flowing out from a man, whether he would or not." What was effluence from them was influence upon others, and that influence

was going on every day, every hour. They might be sure that the eyes of all were upon choristers, and that their influence was untold. As they lived a high, holy, and heavenly life, so would their influence be for God.

Special trains took the choirs and numerous visitors to the city in the course of the evening back to their respective homes. It should be added that the dean, assisted by the Rev. H. D. Acland, of Nymet St. George, intoned the service; and that the honorary secretary was Mr. I. J. Roylands-Chanter, of Exmouth, who for weeks previously had worked assiduously to ensure the success of the festival, and who yesterday had the pleasure of seeing his labours rewarded.

The following represent in round numbers the strength of different performers: diocesan choirs, 1,450; cathedral choir, 70; band, 20; clergy bringing the total up to about 1,800. Including the congregation the cathedral was during the service occupied by about 4,000 persons. The success of the arrangements at Exeter was largely due to the Revs. T. J. Ponting and R. W. S. Vidal. The committee consisted of the dean, the Rev. T. J. Ponting, Mr. F. Cornish-Bowden, and the hon. secretary.

RECITAL NEWS.

CAMBERWELL.—At All Souls' Church, Grosvenor Park, an organ recital was given on July 10, by Mr. Herbert G. Preston, organist and choirmaster, St. Mary Magdalene, Peckham. The vocalists were Miss Bessie Taylor and Mr. J. H. Mitchell. The programme included Overture, "Occasional" (Handel), Andante (Wely), "March to Cavalry," *Redemption* (Gounod), Fuga (Novello), Andante (Batiste), "Coronation March" (Meyerbeer).

CAMBRIDGE.—At Zion Chapel an organ recital was given on July 5, by Mr. F. Dewberry, Mus. Bac., F.C.O., who played the following pieces:—Chorus, "The heavens are telling," *Creation*, (Haydn); Andante Grazioso in G (H. Smart); Organ Concerto in F (Handel)—(a) Larghetto, (b) Allegro, (c) Alla siciliana, (d) Presto; Offertoire in G (Batiste); Andante religioso and Allegretto, from 4th Organ Sonata (Mendelssohn); Intermezzo in B flat (Macbeth); "Coronation March," *Le Prophete* (Meyerbeer). The new organ built by Mr. Porritt of Leicester has two manuals and twenty-eight stops.

ST. MARK'S, CLERKENWELL.—On July 20, after evening service, the organist, Mr. H. A. Wheeldon, F.C.O., gave an organ recital. His programme included:—Andante E flat (E. Lemaigre), Andante et Marche (A. Klein), Sketch (Moszkowski), Offertoire in F (Wely).

COLLEGE OF ORGANISTS' EXAMINATION.

Although the list of successful candidates and an account of the diploma distribution by Sir R. P. Stewart, Mus. Doc., F.C.O., and a vice-president of the college, must necessarily be deferred until next week, it will be of interest to note that the number of candidates—exceeding by about thirty that of the preceding examination of January—fully maintained the prestige of these important examinations. The examiners were Dr. Hopkins, Dr. Martin, Dr. Crowe, Dr. C. Warwick Jordan, Dr. Keeton, Mr. W. S. Hoyte, Mr. J. Higgs, Mr. W. Parratt, Mr. C. E. Stephens, Dr. C. J. Frost, Dr. Dyer, Mr. T. Wingham, and Mr. E. H. Turpin. Mr. J. Turpin assisted in the work as usual.

NOTES.

It is announced that among those who took the degree of Doctor of Music at the University of Dublin the other week was the Rev. H. G. Bonavia Hunt, the warden of Trinity College, London, and incumbent of St. Paul's, Kilburn Square. Dr. Bonavia Hunt's exercise, which consisted of a setting of the Latin version of the 132nd Psalm (*Ecce, quam bonum et jucundum*), and included eight-part Canon and Fugue for two choirs and full orchestra, was performed in the Chapel of Trinity College, Dublin, before the Professor of Music, Sir R. P. Stewart, Mus. Doc., F.C.O. The composer conducted the band and chorus, Dr. Jozé presiding at the organ.

The various positions of the three manuals forming the keyboard of the average complete organ has become, by reason of recent departures, a matter of some little interest. Where there is no solo organ, the swell organ in England, the Oberwerk in Germany—this not necessarily a swell—and the recitative or swell organ in France, take the upper place. There are exceptions, however; one it is said may be found in one of Bishop's organs in the south-west of London. This instrument has the choir placed as the upper manual. The great organ, though generally taking the centre position, has of late years often been placed by Continental builders in the lowest position, nearest the player. Instances of this plan are familiar in the organs by the eminent Parisian builders, Cavaillé Coll; and a few of their organs in this country follow this arrangement. Two leading ideas appear to be at work in these plans: one is that of placing the principal keyboard in the centre, so as to move handily from the chief to what may be called the alternative manuals, placed above and below; the other is that of placing the principal manual nearest the player, and both the alternative and from some points of sight less used manuals above. Then possibly a third notion has been that of fixing the two sets of keys taking kindred solo, accompanying and *piano* effects, close together. Possibly those most accustomed to the older and still much more common arrangement will plead, that there are decided advantages in the interchange of varied effects, in retaining the great organ as the centre set of keys.

A correspondent would be glad to know of the existence of modern Organ Concertos, other than the fine Concerto in E, by Mr. E. Prout; which despite the rare occasions upon which it may be justly and completely rendered, has commanded a large sale. Mr. Henry Gadsby has also written an effective Organ Concerto in F, which like Mr. Prout's work is scored for a complete modern orchestra. This is still in MS., but doubtless the parts may be hired. Compositions of this class must necessarily be rare, even though organs and orchestras are rapidly multiplying.

Although the Germans so sternly protest against the use of frequent changes of registration and other symptoms of the more orchestral style of organ playing, there is a movement in favour of extending organic effects in Germany, and the swell seems likely at last to find favour. One of the most distinguished of German organists and writers for the instrument, and an F.C.O., writes that the instrument he plays upon in one of the most important churches is over 150 years old, and is to be replaced with a modern organ containing some of the best features of the English instruments. When in possession of a new and adequate instrument, this eminent writer in question hopes to render some of the best specimens of English music as new additions to his *répertoire*.

The organ Handel played on at Ranelagh Gardens, in a huge concert-room of a rotunda form, is said to have been in Eaton Chapel, Pimlico, until about 1840; doubtless in a rebuilt form.

There is a story of an organist of former days, before bridal and wedding marches came into fashion, playing wedding parties into church with the grave, solemn strains of the Advent Hymn known as Luther's.

It is said that two of Snetzler's latest organs were those of St. Mary's, Nottingham, and Southwell Minster. With regard to the former nothing can be said, but there is a statement that Snetzler's old wagon in which he conveyed pipes and materials is still in existence at Southwell.

A distinguished organist notes that it is not generally known that the late Dr. Haynes had in his music-room at Eton an organ, which, though small in the number of its registers, possessed six manuals.

Among instances of long service at the same organ keyboard the cases of Mr. Turle, 56 years, Dr. Chard, 50 years, and Edward Simms of Coventry, upwards of 50 years, were recently quoted at a meeting of organists.

COLLEGE OF ORGANISTS' CALENDAR.

Tuesday, July 26.—Annual meeting of members at the Bloomsbury Hall, Hart Street, W.C., at 8 p.m.

E. H. TURPIN, *Hon. Secretary*,
95, Great Russell Street, Bloomsbury, London.

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THE ORPHAN SCHOOL FOR MUSICIANS. TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—May I claim a small space in your valuable paper in order to draw attention to a modest but exceedingly useful institution, in which musicians, as a body, should take a great interest, but which they have hitherto hardly supported as they ought. Before me lies the annual report of the "Orphan School for Musicians," which has been carried on for some years, and amid great difficulties and disappointments, by Miss Helen Kenway, a lady who has given up all to devote herself to this good and much-needed work. The object of the school is sufficiently indicated by its name. It provides board and education for the fatherless daughters of musicians, free when necessary, or for such small payments as friends can afford. Such well-known names as Sir Arthur Sullivan and Mr. W. H. Cummings, who are the trustees of the school, will vouch for its genuineness, while Miss Kenway herself is pleased to see at any time persons who wish to become acquainted with her and her pupils. From personal acquaintance I can speak most highly of the way in which the children are taught, the homelike character of the school, and the valuable influence exercised by Miss Kenway over girls whose early training has been often not all that could be desired. Funds are greatly needed to carry on this good work, and I would especially urge on musicians the duty of supporting an institution which supplies a long-existent want. Subscriptions and donations will be gladly received by Miss Helen Kenway, 10, Darnley Road, Notting Hill, W., or by myself.—I am, Sir, yours truly,

3, Warrington Gardens, Maida Hill, W.

KATE TYLEE.

A CORRECTION.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Allow me to correct a few errors which I find in the announcement of my beloved sister's death in *The Musical World* of the 9th inst. My sister was known as Fanny Goldberg Marini (not, as stated, Goldberg Strossi, this being another of my sisters, who also was a known prima donna in Italy, and who also died lately in Vienna). She sang as principal soprano, not as principal contralto, as stated. My sister made her first appearance at the Imperial Opera House at Vienna, in Spohr's *Jessonda*, and afterwards sang during ten years in Italy—at the principal opera houses at Venice, Milan, Naples, and Genoa (where I myself sang together with her in *Maria di Rohan*). Pacini composed for my sister the opera *Il Duca d'Alba*, which she sang for the first time at Venice, at the Teatro della Fenice, in 1842. Donizetti composed for her the opera *Caterina Cornaro*, which was performed for the first time under the direction of Mercadante, in 1845, at the San Carlo, Naples, the principal singers, besides my sister, being the tenor, Tamberlick, and the baritone, Colletti. I thought it necessary to make the above statements, as they belong to the history of music.—I am, Sir, yours most faithfully,

London, July 12, 1887.

30, George Street, Portman Square.

J. PASQUALE GOLDBERG.

Opera.

"LES HUGUENOTS" AT DRURY LANE.

The chief interest of Monday night's performance of *Les Huguenots* at Drury Lane centred in the last act, which is generally omitted in England, and which Mr. Harris has reinstated in its proper place. That by doing so he has acted judiciously in an artistic sense can scarcely be denied. It has been said with some show of justice that the grand duet which concludes the fourth act, and in this country the opera, is so sublime as to make everything that follows appear in the light of an anticlimax. But this surely is not a sufficient reason for truncating a great work as designed by its composer, the less so as the final act contains many musical beauties apart from placing before our eyes the horrors of the St. Bartholomew, thus giving their true historic background to the scenes of love and gaiety which have gone before. All this has been admirably realised at Drury Lane, where the groups of Huguenots and Catholics rushing about the stage in their fierce death-struggle go to make up one of the most weirdly realistic stage embodiments seen for many years past. These surroundings were at the same time well adapted to place in full relief the suave strains of the trio to which Raoul and Valentina are united in the face of imminent death by Marcel. In other respects also the *mise-en-scène* was a remarkable one. The Court of Queen Margaret in the second act was a model of picturesque arrangement, and the dresses were as tasteful as they were historically correct. Mdle. Engle, in a splendid gown of the Elizabethan type, was in herself a thing of perfect loveliness, and her voice, albeit not very sonorous, did ample justice to the florid music which Meyerbeer has assigned to the light-hearted Queen of Navarre. M. Jean de Reszke as Raoul, M. E. de Reszke as St. Bris, Signor Foli as Marcel, and M. Maurel as Nevers, made up a male quartet of singular excellence; and Madame Nordica acted with more dramatic impulse than her warmest admirers had given her credit for, while her vocal execution was praiseworthy throughout. Mdle. Fabbri, as a sweet-voiced page, Urbino, completed a highly efficient cast. But perhaps the greatest praise was due to Signor Mancinelli, who secured an orchestral rendering of rare accuracy and refinement, and materially contributed to the success of a performance which will be remembered in the history of the Drury Lane season.

HER MAJESTY'S THEATRE.

For reasons with which we are not here concerned, the large number of persons who attended to witness the promised appearance of Madame Patti in *Faust* at Her Majesty's Theatre, on Saturday last, was doomed to disappointment. Instead of hearing Madame Patti, they were received in the lobby by Mr. Mapleson, full of apologies, and, as must be conceded on all hands, willing, as far as was in his power, to meet the position as between him and his patrons in a liberal spirit. Not only were the latter offered the return of their money, but a gratuitous performance of *Carmen*, with Mdle. Trebelli in the title part. The unwillingness of the larger portion of the disappointed ones to profit by this invitation may well be attributed to a natural feeling of disgust at a kind of treatment for which the word "unavoidable" can scarcely be received in excuse. Managers who announce, and artists who allow themselves to be announced, are no more able to dishonour a playbill, without prejudicial results to themselves, than a merchant his acceptances. The return of the money on such an occasion, even with an opera thrown in, will be likely to fall far short of an adequate compensation for the loss of time and disarrangement of plans which must have been caused in hundreds of instances; to say nothing of the aggregate sum needlessly spent that night on broughams and cabs to Her Majesty's Theatre and "back home."

"LA VITA PER LO CZAR."

The production on Tuesday night at Covent Garden of Glinka's *La Vita per lo Czar* was so creditable an effort on the part of the management that one can only regret that that effort was not made a month sooner. Supposing that Glinka's opera turned out to be as great a success as Gounod's *Faust* or Bizet's *Carmen* it

would for the present be of little avail, for the close of the season is at hand, and the opera will be repeated only once, on Saturday next, the final night. In spite of this, let it be cordially acknowledged that Signor Lago has earned the gratitude of all inquisitive amateurs. *La Vita per lo Czar* is one of those operas about which every one has heard a great deal and which very few people outside Russia have heard; for its occasional performances on the German and Italian stages have been few and far between, and in England it is entirely unknown. The reasons of its limited popularity are obvious enough. When Glinka wrote and brought out the music in 1836, he did so with a distinctly patriotic purpose. He was desirous to celebrate a famous episode in Russian history, or at least historic myth, and the result of his effort was the foundation of a Russian school of music which has flourished ever since, and is likely before long to become an important factor in the development of the art. A more emphatically national opera has, indeed, never been written. Let us first look at the libretto in which the poet, Baron Rosen, has embodied a traditional incident connected with the establishment of the Romanoff dynasty. The Poles, in or about 1613, have sent an army into Russia before which Mikail Féodorowitch Romanoff, the newly-elected Czar, has to hide in desert places, even as our own King Alfred had before the conquering Danes. To get hold of his person the Poles induce Sussanin, a peasant to act as their guide. He, however, is a loyal subject and a true Russian, and, instead of betraying the Czar, he sends him timely warning by his adopted son Wania, and leads the Poles to a wild and impenetrable wood. Here the *dénouement* of the plot takes place in this wise. The snow falls thick and fast, and the Poles begin to suspect that they have been betrayed. At last, when the break of dawn announces to Sussanin that the Czar is safe, he boldly proclaims his scheme and dies the death of a hero. To make his self-sacrifice even more noble, the poet has introduced in the first act a scene of happy family life, showing the betrothal of Sussanin's daughter Antonida to Bogdan Sobinin, a young peasant, and introducing—in a somewhat feeble manner, it must be owned—the love element which even a patriotic opera cannot altogether be without. Glinka's music reflects the national spirit in which the poem is conceived in the most congenial manner. For the Russians and the Poles here placed in antagonism to each other he has fashioned musical equivalents which consist almost entirely of national melodies belonging to the two respective nations. M. César Cui, himself a Russian composer of note, tells us that the delineation of his own countrymen is infinitely more truthful than that of the Poles, and on such a point we willingly accept his authority. Altogether, the system of characterisation by means of national melodies is not without serious drawbacks. These melodies, as far as the Polish type is concerned, consist almost exclusively of dance rhythms, as every admirer of Chopin is well aware. In consequence, the Poles appear to be always dancing. One entire act, the second, is taken up by a ballet, somewhat curtailed at Covent Garden; but even later on, when enterprises of great pith and moment are going forward, the Poles are still accompanied in the orchestra by their inevitable "Polacca," and dance, so to speak, to their own perdition. The result, it need not be, said is extremely odd, although it must be owned that a very fine dramatic effect is obtained at the end, where the rhythmical vigour of the "Polacca" begins to flag, even as the Poles gradually sink under the weight of hunger and fatigue and the fast-falling snow. The Russians also, as has already been said, have their fill of national tunes, some of them, as, for example, the nuptial chorus with its quaint 5-4 rhythm, perfect gems of melody. But in spite of this, it is almost a relief when the composer for a time forgets his national tendencies and gives us a snatch of genuine Italian, albeit, according to modern notions, somewhat commonplace Italian, *cantilena*. The mixture of styles represented by Glinka's music is accounted for by the period to which his opera belongs. The star of Wagner had not yet arisen, and of the nature of true dramatic music Glinka had, accordingly, no systematic notion. But genius to a great extent supplied the want, and his mastery of orchestration, combined with great contrapuntal skill, makes his music interesting, even where it is not strictly applicable to the situation. There being no space for detailed analysis, it will be best to point to some of the more successful features in the order of their occurrence. The entire first act, with

its effective *scena* for the soprano, Madame Albani, and its beautiful trio, is brightly and brilliantly conceived. The second act, as we mentioned before, consists almost exclusively of dance music, winding up, however, with a fine chorus. At the beginning of the third act we have a ballad for Wania (Madame Scalchi), with a charming refrain, and, immediately following, a duet between that youth and his foster-father, culminating in the exclamation "Per la patria, per lo Czar," which is sung by the two unaccompanied voices, alternating with short and spirit-stirring phrases for the brass. In the same act occurs by far the finest number of the score, a quartet for the four principal soloists. This is a masterpiece of contrapuntal design, the voices taking up the melody in succession, so as to produce almost the effect of a canon, after which they join harmoniously in a kind of hymn. Only the Allegro which ensues, in accordance with the orthodox form, is somewhat common. Later on in the same act occurs the nuptial chorus already mentioned, and another *romanza*, in which Madame Albani yielded to her besetting sin of giving to a high B flat, in reality a semiquaver, the value of at least a minim, and thus destroying the rhythm. Let us add, in fairness, that apart from this defect Madame Albani was worthy of every praise, singing throughout with taste and rare beauty of voice, and acting what little there was to act with that earnestness and natural grace peculiar to this artist. Madame Scalchi as Wania, and Signor Gayarre as Sobinin, were equally commendable; and M. Devoyed as Sussanin, the real bearer of the action, evinced dramatic and vocal qualities of a high order. Signor Bevigiani, the conductor, had evidently rehearsed the opera with every care, and obtained an excellent general performance, and the *mise-en-scène* was all that could be desired. The audience was very numerous, and received the music and the artists in a highly appreciative manner. As a rare incident in the annals of opera it may be mentioned that a fugal chorus in the first act was unanimously redemanded. The ballet in the second act also met with the applause which its characteristic and genuinely national arrangement fully deserved.—*The Times*.

Concerts.

MR. CHARLES HALLÉ'S CHAMBER-MUSIC CONCERTS.

Mr. Charles Hallé's eighth and final chamber-music concert of the present series opened with Haydn's String Quartet in A, Op. 20, No. 6, being probably one of the shortest quartets extant; and judging from internal evidence, very likely one of those works thrown off by that great master's facile pen as one of his unfailing daily exercises. The performers were Madame Norman-Neruda and M. Ries, Straus and Franz Neruda. Mr. Charles Hallé gave a highly artistic rendering of Schumann's difficult Fantasia in C, Op. 17, in which what was wanting in fire was made up for by clearness of interpretation. A set of Variations by Iwan Knorr, for pianoforte, violin, and violoncello, on No. 1 of Schumann's "Gesänge der Frühe," introduced for the first time by the same pianist, associated with Madame Norman-Neruda and Mr. Franz Neruda, proved of very partial interest. Mdlle. Agnes Jansen sung in excellent style some songs by Grieg, Schumann, and Miss M. V. White, falling, however, short of the needed intensity of expression in the last verse of Schumann's "Frühlingsnacht." Miss M. V. White cleverly accompanied the songs, and the concert terminated with a performance of Beethoven's "Kreutzer" sonata, played by Mr. Hallé and Madame Norman-Neruda in their well-known finished style.

MDLLE. JEANNE DOUSTE'S PIANOFORTE RECITAL.

Yet another youthful candidate for public approval, Mdlle. Jeanne Douste, gave a concert at Princes' Hall. Although risen above the stage of the *enfant prodige*—as which little Jeanne had, when seven years old, played before Queen Victoria, the Prince and Princess of Wales and other royal personages—she is still so young (apparently about fifteen), as to have justified considerable surprise by her performance of some thirteen pieces of more or less importance without book at her recital under notice. If the execution of Beethoven's Sonata, Op. 22, in E flat, and Bach's "Fantaisie

chromatique" was somewhat deficient in depth and grasp of the meaning of those classical masterpieces, the interpretation of the other pieces, which constituted a well-chosen and diversified programme, including many seldom heard works by Couperin, Haydn, Clementi, Schumann, Rubinstein, &c., was characterised by a degree of refinement, delicacy, and finish, which could not fail to charm a fairly numerous and appreciative audience. A pretty little minuet, composed by the youthful artist herself, deserves favourable mention. The uplifting of the hands for a powerful chord or accentuation of a single note should be avoided as an objectionable mannerism. It impairs the quality of tone and general effect of an otherwise most praiseworthy style of performance.

PAULINE ELLICE'S CONCERT.

That in these days of keen competition, in every walk of life, little Master Hofmann's justly-earned reputation as an "infant prodigy" should not long hold an undisputed monopoly was to be anticipated. As a matter of fact, a ready rival has arisen in the person of comely, graceful, fair-haired Miss Pauline Ellice, "eleven years of age," whose performance at her concert, although a seniority only by a couple of years means in this case a very appreciable increase of physical as well as executive development, deserves, nevertheless, to be styled distinctly wonderful, not to say phenomenal; for here the same powerful touch, excellent mechanism, and absolutely incredible degree of self-possession and certainty of attack belonging, as a rule, to mature artists, was manifested in her execution of Beethoven's Pianoforte Concerto in C minor, Mendelssohn's Capriccio in B minor, and Weber's Polonaise in E, splendidly scored by Liszt, all these being played by the charming little concert-giver with orchestral accompaniment, without book and without the slightest trace of fatigue to the end. A certain lack of colour in the rendering of Beethoven's Concerto was naturally pardonable in one so young, and may moreover partly be the fault of the teaching. The performance met throughout without with tokens of the liveliest satisfaction from the audience. The orchestral accompaniment unfortunately left much to be desired, and the performance of Beethoven's great Leonore overture fell, owing to want of fire and general slowness of *tempi*, about as flat as might be expected of a specimen of tenth-rate, commonplace "Kapellmeistermusik."—Mr. Adolphe Peschier's unsympathetic voice and lachrymose style of expression were more provocative of mirth than gratification. Miss Marguerite Hall, on the other hand, fully confirmed the very favourable impression previously made by a sympathetic voice and artistic delivery of Schumann's "Widmung" and Tchaikowski's "Nur wer die Sehnsucht kennt." Mr. George Mount conducted.

MISCELLANEOUS CONCERTS.

A capital concert was that given in aid of the funds of St. Pelagia's Home for Destitute Girls, at St. James's Hall, on the afternoon of Wednesday, July 6. The attraction of Madame Albani, in two songs, was not to be denied; and a large audience was the consequence, by which, no doubt, the worthy charity was benefited to a considerable extent, especially as all the ladies and gentlemen on the programme kindly gave their services. Madame Albani sang "Angels ever bright and fair"; and the other ladies were Mdles. Antoinette Trebelli and Alice Gomez, the latter a coloured lady with a mellow contralto voice. Mr. Bernard Lane, Mr. Arthur Lancelot, and Mr. Santley were all in good voice; and Mr. Santley delighted the audience with Gounod's "Aux bruits des lourds marteaux." The instrumentalists were Signor Papini (violin), and Mr. L. Stern (violoncello), whose performance was no doubt somewhat handicapped by comparison with the good company he was in, though he might have shown better judgment than to couple his own *valse de concert*, a work of very ephemeral character, with the charming Andante from Goltermann's violoncello concerto. Miss Kuhe, Miss Florence Phillips, Miss Maude White, and Signor Bisaccia assisted by turns at the piano.

On Thursday evening, Mdle. Gayard-Pacini and Madame Louis Pyk gave a concert at Princes' Hall. The immediate patronage of the Princess of Wales was announced and prepared for, but unfortunately for both artists and audience she did not attend. Madame Pyk, a lady of commanding presence, sang some Norwegian songs by Kjerulf and A. Backer effectively, though

she is at times rather inclined to force her voice, and was also heard in a duet by Goring Thomas, "Dear love of mine," in combination with Mr. William Nicholl. Madame Conneau, a soprano of moderate compass, contributed two songs by H. Bemberg, who accompanied her himself, but the applause earned by them seemed more polite than sincere; whilst on the other hand nothing could be better or more highly finished than M. de Soria's rendering of "L'Extase," a beautiful song by Salomon, and Tosti's "Ti Rapirei." M. A. Geloso was violinist, and Madame Gayard-Pacini, besides accompanying most of the songs, played Liszt's arrangement of the Tannhäuser March, the extreme difficulty of which she made light of, though, taking it throughout, a great deal too fast, and thus in a measure altering the character of the composition. M. Maurice Gally (late leading actor with Madame Sarah Bernhardt) gave a humorous recitation by Jacques Normand which, though evidently done with skill, was naturally unintelligible to the bulk of the audience.

Miss Gabrielle Vaillant deserves all praise for her delightful concert on Saturday afternoon, at Steinway Hall, the only marring element being the extreme heat, which did not, however, prevent those who expected a musical treat from being present in large numbers. Nor were they disappointed, for the programme from first to last was one of unusual interest. Beginning with Macfarren's Quintet for piano, violin, viola, violoncello, and contrabass, excellently interpreted by Mr. Kemp, Miss Vaillant, Miss Ellis Roberts, M. Albert, and Mr. A. Harper respectively, instrumental and vocal items agreeably alternated throughout, and even more interest was perhaps excited by Schumann's "Märchenerzählungen," a trio for piano, clarinet, and viola, in which the clarinet part was played by Miss Frances Thomas. Lady flautists are not now unknown, but it is indeed rare to find a lady undertaking the difficulties, combined as they are with the unpicturesque attitude, of the wind instrument in question. That she was quite equal to the occasion must be cordially admitted, her tone and execution being alike worthy of all commendation. Miss Vaillant was further heard in a sonata for violin, by Veracini, and a rhythmical study of Ferdinand Hiller's. She displayed an excellent *technique*, and may reasonably claim to rank amongst the now formidable group of lady violinists. The vocalists were Miss Adela Vernon, Madame Osborne Williams, and Mr. W. H. Brereton, a rising young bass singer. The concert was thoroughly satisfactory in every way.—Mdle. Jeanne Douste gave her pianoforte recital the same afternoon, at Princes' Hall. The performance opened with Beethoven's Sonata, Op. 22, played with the utmost nicety, and followed by a number of miscellaneous pieces of which those most worthy of note were a "Fantaisie Chromatique et Fugue" by Bach, Romance by Rubinstein, and Serenata by Moszkowski. The programme further informed those who were unaware of the fact that Mdle. Douste has, from a child of five years old, been an accomplished pianist; and it is a pleasant reflection to know that with advancing years she has in no wise deteriorated in her playing—a danger that has sometimes overtaken other infant phenomena—but, on the contrary, has "steadily pursued her musical studies under the guidance of the greatest living pianists," and as a natural consequence has steadily improved.—Mr. Wilhelm Ganz gave a *matinée musicale* on Monday afternoon, at 4, Whitehall Yard, when he had the assistance of, as instrumentalists, Miss Nettie Carpenter (violin), M. Libotton, Mr. Halfpenny, Mr. Grossheim, and Mr. E. Carrodus, who accompanied Mr. Ganz in Mendelssohn's G minor Concerto; and for vocalists Miss Georgina Ganz, Madame Patey, Madame Minnie Hauk, Mr. Isidore de Lara, and Signor Runcio. Miss Ganz may be complimented on her steady improvement in singing, her rendering of the Cavatina from *Figlia del Reggimento* being highly satisfactory. Miss Carpenter too is an accomplished performer on the violin, and played, amongst several other items, a Concertstück in A major by Saint-Saëns, Op. 20, in a manner that reflected the greatest credit on her. With songs and instrumental soli, by the accomplished artists mentioned above, the programme was agreeably diversified, and Mr. Ganz deserves praise for the musical feast he provided for his patrons.

On Monday afternoon last Signor Giuseppe Buonamici gave a pianoforte recital at Princes' Hall, assisted by Mr. Frits Hartvigson and Mr. Walter Bache.

THE PEOPLE'S PALACE.

That the People's Palace, even in its unfinished state, is fulfilling one of its most important functions, such an entertainment as that provided last night by Lady Folkestone and the ladies' string orchestra and chorus, founded and successfully conducted by her was sufficient to prove. Whatever may be thought of the value of the amateur element in modern art, it must at least be admitted that the element is in its proper sphere when it tends to spread a taste for better things in circles otherwise only too open to the influences of the music-hall. Lady Folkestone had arranged her programme in accordance with the occasion; there was nothing very severe on the one hand and nothing vulgar on the other. The march from Handel's "Occasional Oratorio," two *Méodies* by Grieg, a very clever *Capriccio* by Mr. Alan Gray—such were the pieces played by young lady-fiddlers, with the Hon. Wilma Pleydell Bouverie at the first desk, in a very creditable manner. That the attack was not always as bold as might have been desired, that the intonation in Grieg's difficult harmonies were occasionally wanting in purity—these were trifling defects which further rehearsing will set right. Upon the whole, the performance showed earnestness of purpose and no mean ability on the part of both leader and led, and what applies to the orchestra may in equal measure be said of the chorus. The concert, however, was not without professional aid, generously given. Mr. John Thomas played some harp solos in excellent style, and vocal art was represented by one of our leading *prime donne*, Madame Valleria, whose voice seemed to gain additional strength and beauty from the admirable acoustic properties of the hall. Her singing of Lady Folkestone's song, "The Angel's Garden," in which a pathetic theme is sympathetically treated, roused a perfect thunder of applause; and Gounod's song, "The Valley," as sung by Lady Folkestone, was well received. It was pleasant to see that this unsophisticated audience seemed to appreciate most those pieces in which an appeal to the feelings was made. Altogether that audience was not the least interesting feature of the evening. Filling every seat and every inch of standing room, the inhabitants of the East-end behaved with a propriety, and listened with an intelligent attention, which many fashionable people at St. James's Hall would do well to take for a model. Even the inevitable baby uttering sounds of delight during piano passages by no means interfered with the harmony of the proceedings, to which, on the contrary, it added a touch of genuine local colour.—*The Times*.

ACTION FOR DAMAGES AGAINST A NEWSPAPER.

An action for libel against the proprietors of the *Manchester City News* came on for hearing yesterday at the Manchester County Court. The case had been sent down from the High Court to be heard before his honour Judge Russell and a jury. The plaintiff was Mr. John Towers, of 182, Oxford Street, Manchester, professor of music, and he claimed £500 as damages for injury sustained through the publication of a letter in the *City News* on November 13. Mr. Bradbury was for the plaintiff, and Mr. Heywood for the defendants.

Mr. Bradbury said that in 1885 Mr. Towers purposed giving a concert in aid of the Manchester Southern Hospital and the Children's Hospital, Pendelbury. He had in connection with his vocation as a professor of music a vocal society receiving instructions from him, and he intended to engage the services of the society at the concert. If the concert succeeded the profits would go to the benefits of the charities named; if it failed, then Mr. Towers would himself have to bear the loss.

At this point counsel conferred.

Mr. Bradbury then said he was glad to tell his honour and the jury that even at this stage of the proceedings they had been able to come to an agreement in the matter. His client felt that an imputation had been cast upon his character, and he felt it very much indeed. He was of opinion that it had done him harm. He (Mr. Bradbury) understood that his friend was prepared to say that, whatever might be the wording of the letter appearing in the paper, the defendants never intended to convey to the public any charge against Mr. Towers, nor did they now. So far from that, they were perfectly satisfied that Mr. Towers's conduct in this matter was above all suspicion, and were sorry that anything in their paper could by any possibility have been led or supposed to convey an imputation. All that Mr. Towers wanted was thus complied with, and he was now willing to withdraw a juror.

Mr. Heywood said, on behalf of the defendants, that he thoroughly endorsed everything Mr. Bradbury had said on the matter. If the letter was a little unhappy in its wording, there was never any intention to impute anything like dishonest motives to the plaintiff, and any suspicion of that kind which might be cast by the words used was, he frankly said, never intended. The defendants were not then thoroughly aware of what they now knew, that Mr. Towers had in fact prepared a balance-sheet, and that he had had it audited by a public accountant; therefore there was not the smallest suspicion whatever upon Mr. Towers, whose conduct had been perfectly right all through.

The case was therefore withdrawn, and the jury discharged.—*Manchester Courier*, July 7, 1887.

Music Publishers' Weekly List.

VOCAL.

Jubilee Ode	Hélène Heale	Novello
Jubilee Exhibition Ode	William Rea	Hirschman
If doughty deeds (part song)	Gerard & Cobb	Novello
Ladies <i>versus</i> Gentlemen (part song)	Alfred J. Caldicott	W. Morley
Hymn Tunes	W. H. C. Malton, B.A.	Mowbray

BOOKS

History of the growth of Church Music. Rev. Ethelred L. Taunton Burns & Oates

Notes and News.

LONDON.

The competition at the Guildhall School of Music for the "Lady Jenkinson Prize" of £5 took place on Monday last. There were fourteen competitors, and the prize was awarded to Miss Adie Curtis. The following gentlemen acted as judges: Messrs. Li Calsi, Carl Lehmyer, and Stephen Kemp. Mr. H. Weist Hill (principal), chairman.

We have received a copy of "Sell's Dictionary of the World's Press" for 1887, which contains a fund of information connected with periodical literature set forth in a pleasant way, and rendered additionally attractive by illustrations from the pencil of well-known artists. The statistical portion gives very complete lists of the London and provincial, and suburban daily papers, a list of foreign and colonial newspapers, and gives a vast amount of information on other topics too numerous to mention.

On Wednesday, July 6, was produced, for the first time at Ladbroke Hall, a bright little operetta, called "Travellers' Rest," libretto by Percy F. Marshall, music by Otto Booth. The characters were filled by Mesdames Swifte and Herbert Reeve, and Messrs. Aspinall Corade, and Charles Copland. The latter gentleman, for some time before the public as a vocalist, displayed unexpected histrionic talents, his performance of an old archæologist, and afterwards as Wormwood in Mr. Booth's musical adaptation of "The Lottery Ticket," being the success of the evening. Mrs. Reeve deserves mention for her finished acting and singing as Mrs. Corset, a part which, we understand, she has played nearly a hundred times in the provinces. "Prizes and Blanks," the name of the adaptation in question, contains some ambitious writing, a quartet, "Is all this true?" with elaborate concerted passages, being quite in the style of serious opera.

Dr. J. F. Bridge, the organist of Westminster Abbey, has undertaken to compose a secular cantata for the Triennial Musical Festival to be held at Birmingham next year.

Mrs. Kendal has consented to be honorary examiner at the Polytechnic School of Elocution on Saturday afternoon.

Saturday, July 16, witnesses the last performance of the Lyceum Company before it embarks for the United States. Mr. Irving will make a speech. Madame Sarah Bernhardt takes possession on the following Monday.

Messrs. Cecil Raleigh and R. Carton, the authors of "The Great Pink Pearl," have written a modern drama in a prologue and four acts, which they have arranged with Miss Agnes Hewitt shall be produced at the Olympic in September. Most of the present company at the theatre will appear in the new piece.

Mr. Barton McGuckin has been engaged as leading tenor in Signor Mancinelli's *Isaiah*, at the Norwich Festival.

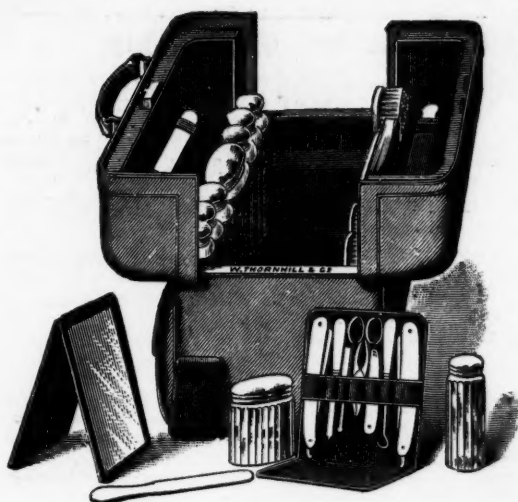
The letters written by Wagner and Berlioz to Liszt, in the possession of the late Princess Wittgenstein, are to be returned to the families of those composers.

It is stated that Mr. Charles Hallé will, after all, give his concerts at Liverpool next winter.

PROVINCIAL.

DOUGLAS, ISLE OF MAN.—The season here, from a musical point of view, promises to be one of the most brilliant ever witnessed. At the most popular resort, Derby Castle, the splendid new grand pavilion is being utilised for a series of concerts which, for excellence, it would be difficult to beat. Mr. Charles Reynolds, the well-known oboe player, of the Charles Hallé orchestra and of other famed musical combinations, is the conductor, and he has gathered around him a number of artists of acknowledged musical skill. Amongst the vocalists are Mr. Seymour Jackson, Miss Kate Drew, Mdlle. Vardini, and a host of others. A special engagement has also been concluded with the Blue Hungarian Band. The management has been entrusted to Mr. S. K. White, who is to be congratulated on the completeness of his arrangements and the success which has attended them.

[For "Foreign Notes" see page 562.]



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FOREIGN.

Gounod's tribute to the memory of Joan of Arc, which has ultimately taken the form of a Mass, instead of the projected cantata, will be performed for the first time on the 24th of this month at the Rheims Cathedral. The work will be published by Lemoine et fils.

Herr Robert Radecke has lately resigned the post of conductor at the Berlin Opera-house.

The announcement made in some German papers of the impending production of an opera by Brahms has been contradicted.

It is reported from Berlin that the centenary of the first representation of *Don Giovanni*, at that place, will be commemorated by a performance of the work, with new scenery and dresses, and altogether in a style worthy of the occasion. The number of representations of Mozart's masterpiece already given there is 496, and it has been arranged that the 500th shall coincide with the hundredth anniversary.

The musical season at Cologne has come to an end with the last of the Gürzenich concerts. The music heard at this interesting series comprised:—First concert—An impressive rendering of Mendelssohn's *Elijah*, the solo parts sung by Frau Koch-Bossenberger, Fräulein Hermine Spiess, Herr Kaufmann, and Herr Perron, the latter's baritone creating a sensation in the music of the prophet. Second concert, partly in honour of Liszt's memory—*Les Preludes*, a Hungarian fantasia, and three songs by the deceased master, Beethoven's Fourth Symphony, and Wüllner's new choral work, the 127th Psalm, favourably received. Third concert—Beethoven's Violin Concerto, played by Joachim; Cherubini's *Anacreon* and Brahms's Academic Overtures; Schumann's Third Symphony. Fourth concert—Borodin's Russian Symphony in E flat, Grieg's Suite for strings, "Aus Holberg's Zeit;" some remarkable pianoforte playing by M. François Planté, amongst other pieces, Mendelssohn's G minor Concerto. Fifth concert—Haydn's *Seasons*.

DRESDEN.—In view of the approaching centenary, on October 29 next, of the first performance of Mozart's *Don Giovanni*, the tomb of the first Don Juan interpreter, Luigi Bassi, has been restored and provided with a new wooden cross in the Roman Catholic churchyard, with the same inscription as on the old cross: "The calm repose towards a joyful re-awakening of Luigi Bassi, Regisseur of the Royal Italian Opera, born at Pesaro in the year 1766, died September 13, 1825." To which has been added: "Restored by the Dresden Tonkünstlerverein in the year 1887, in remembrance of the artist for whom Mozart wrote, in 1787, his *Don Giovanni*."

VIENNA.—The Imperial Vienna Opera gave during the season, from August 1, 1886, to June 15, 1887, 71 operas, written by 36 composers, on 286 evenings; besides 13 ballets on 98 evenings, and 4 great dramatic performances. The novelties were 3 operas: *Marfa*, by Johannes Hagar; *Merlin*, by Karl Goldmark; and *Harold*, by Karl Pfeiffer; besides 2 new ballets by Ignaz Brüll and Joseph Hellmesberger, jun. The revivals were: *Zampa*, by Herold; *Les deux Journées*, by Cherubini; *Templer und Jüdin*, by Marschner; *Der Waffenschmied*, by Lortzing; *Romeo und Julie*, by Gounod; and *Jessonda*, by Spohr.

The list of works to be performed during next season at San Carlo, Naples, include *Otello*, *Don Carlos*, *Le Villi*, *La Traviata*, and *Le Roi de Lahore*, besides two ballets, entitled "Théodora" and "Siéba." Signor Gialdini will conduct the orchestra, and the following artists have already been engaged: Mmes. Adalgisa Gabbi and Fanny Toresella; MM. Tomagno, Oxilia, De Marchi, Paroli, Kaschmann, Navarini, and Marini.

At Rome, although no theatre has yet been decided upon for the next operatic campaign, the *impresario*, Signor Canori, is busily collecting his forces around him. The repertory will include, besides a new opera, entitled *Gustavo Wasa* by Signor Puccini—a young composer who has already made his mark in *Le Villi*—*Mefistofele*, *Cammen*, *Le Prophète*, *Hamlet*, *Les Pêcheurs de Perles*, and *Rigoletto*. Mmes. Isaac, Fenri-Germano, Stahl, Borghi-Mamo, Bellincioni, Teriane, and MM. Tamagno, Valero, De Marchi, Mamel, Pignalosa, Wulmann, and Probizzi have already been engaged.

It is stated that a new opera, by Signor Marino Mancinelli, the title of which has not yet been disclosed, will be produced in the course of the next season at the theatre of San Carlos, Lisbon.

Verdi has left Genoa for his annual visit to the waters at Montecatini.

The *Poughkeepsie Daily Eagle* states that the trustees of Vassar College have decided to grant to women the degree of Bachelor of Music. The candidate for this degree will be required to pass two examinations. The first to comprise harmony and counterpoint in four parts, canon and fugue in two parts; the second will comprise harmony in five parts, counterpoint, canon and fugue in four parts, and also musical form, the history of music and orchestration. The candidate must be either a graduate of Vassar or some other recognised college, or she must produce a certificate of having spent at least five years in the study and practice of music, and also that she has received a good general education.

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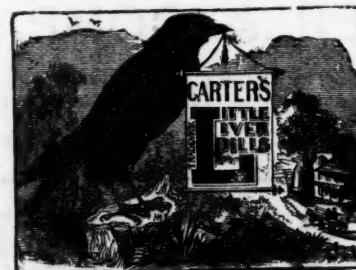
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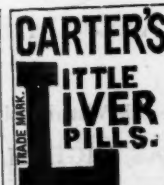
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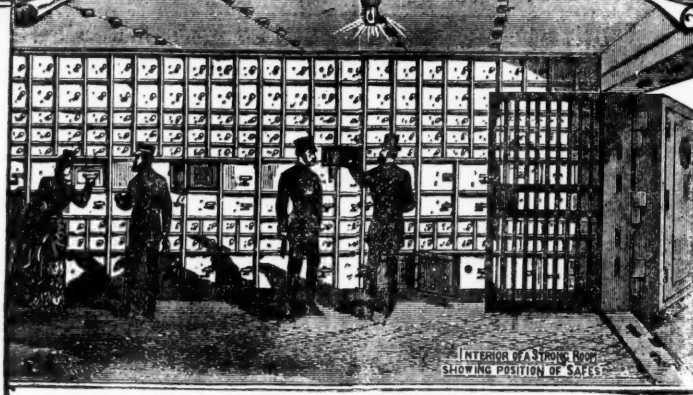
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